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Representative Possibilities of Work of Art (On the Materials of Philosophic-Art-Historical Study of Khufu Pyramid)

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The article is devoted to the philosophic-art-historian research of Khufu pyramid (Antique Empire). As the theoretical basis of the research the author has developed the system of representation of artistic culture works being developed in two vectors: a vector "representation volume" appeared in four extreme notions – "nature", "society", "man", "God", and a vector "representation content" presented by a number of levels: social-status level, hedonistically-contemplative level, didactically-protreptic level, formative-educational level, emotional level, spiritual level. As the key elements the representation system of artistic culture works consists of ordinary works-representatives, cultural etalons of representation volume, cultural etalons of representation content, representative counterpoint. The methods which allow carrying out the research of representative possibilities of any artistic culture creation are general scientific methods of cognition with the predominant role of extrapolation method. The author concludes that the visual image of Khufu pyramid being appeared in the ideal relation of the spectator and the work of art is a representative counterpoint which includes the whole volume and content of representation. In the article the author sequentially releases the stages of establishment of Khufu pyramid visual image in vectors "representation volume" and "representation content".

Keywords: Representative, Great Pyramid in Giza, representative possibilities, representation volume, representation content, cultural etalons of representation volume, cultural etalons of representation content, representative counterpoint, generally scientific methods of cognition, system of artistic culture representatives.

Introduction

Nowadays the Great Pyramid in Giza Plateau is one of the most popular world's culture creations. Every day thousands of our contemporaries both experts (historians, archaeologists, art critics, architects) and ordinary tourists visit Cairo to see this wonder of the world. It is no wonder that the monument of ancient civilization is so popular. However another thing surprises us: despite great number of existing various materials, devoted to

the Great Pyramid and other structures in Giza Plateau no full fine art research concerning this monument of Ancient Egypt art culture have been conducted till now.

Investigations of the Great Pyramid in Giza in different aspects were conducted in works of such scientists as N. Abd el-Khaphiz, R. Byuwel, P. Wilson, R. Gantenbrink, E. Gilbert, V. Dobrev, J.F. Lower, D. Legon, M. Lener, F. Lerscher, C.F. Pitry, A. Siliotti, L.S. Cnechiny, Z. Khavas,

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M.P. Hall, G. Khankhock, R. Schtadelman, A.F. Elphord.

Methodology

As a methodological basis during the research of the Great Pyramid Khufu the following was used by the author:

- conceptual thesis of the Theory reflexion and dialectics of general, particular and single by G.V.F. Hegel;
- fundamental principles of the Synthetical theory of ideal by K.N. Lyubutin, D.V. Pivovarov;
- conception of visual thinking by V.I. Zhukovskiy;
- basic principles of contemporary theory of culture, theory of art;
- general scientific methods of the categorical analysis: observation, measurement, formalization, idealization, interpretation,

analysis, synthesis, induction, deduction, extrapolation, mental experiment and others;

- method of philosophic and art analysis of an artistic culture creation.

Results

The Great Pyramid in Giza, being referred to the name of pharaoh Khufu (Chéops), who reined in the period of 2551-2528 B.C. and belonged to dynasty IV, is a monument exclusive by its world historical and cultural value (Fig. 1). In the period of its building, the Great Pyramid was the centre of state and cultural life of the ancient Egyptians in the Ancient Empire; it was «the home of the living god», the symbol of power and majesty of Egypt, of the pharaohs' mite. In the epoch of classic antiquity, Khufu pyramid was called «the first wonder of the world»; it amazed numerous travelers, arriving in Egypt, by its size



Fig. 1. The Great Khufu Pyramid 2551 – 2528 BC

and precision of proportions. At present time the number of tourists, visiting Egypt in order to see the Great Pyramid is still increasing, because, as art-historians affirm, for today's tourists the pyramid has become a representative of not so much of modern Egypt, as of superpower of Ancient Egypt, a representative of the departed civilization majesty, of the pharaoh's mite and power, of the country's culture explosion, it has become the etalon monument of all the culture of Ancient Egypt. But, is it only interest to the long-departed civilization, though even great, that moves people to visit the pyramid? May be, Khufu pyramid appears to be a representative of ideas, being relevant for our contemporaries as well, and precisely this fact makes thousands of people visit the Giza Plateau every day?

The answers to the raised questions can be found in the process of philosophical-art-historian research of the Great Pyramid of Khufu, which will allow estimating representative possibilities of the given artistic creation (Koptseva and Zhukovsky, 2008/2).

Within the system of artistic representatives (Panteleeva, 2006), the Great Pyramid of Khufu appears to be an ideal pattern, a representative counterpoint, a knot of the representation, a masterpiece, integrating the volume and the content of the representation and organizing the artistic culture space.

We should clear up, that *representative* is defined as a substitution of an absent original, which is appealed to reveal its essence, something elaborately made, infatuating, giving a possibility of restoring, reproducing the notion of the whole through its part or a possibility of the part notion transmitting onto the whole, containing this part. Representative appears in the process of the ideal relation, it combines in itself the sensuous and the

supersensual, the material and the non-material, the revealed and the essential, the singular and the general. In the sphere of artistic culture, the representatives of ideal relation of the spectator and the supersensual world are works of arts. Though, not all the artistic materials possess equal *representative possibilities*¹. Some of them represent the essence of being more precisely, clearly, fully, and others – cloudy, partially. In the sphere of artistic culture there are such rear ideals, which represent the Fullness of existence by themselves, i.e. they possess utmost representative possibilities, exactly they can be defined as «ideal patterns», «masterpieces» or peculiar «knots of representation» with good reason. So, we suppose that, the Great Pyramid in Giza is precisely such an artistic creation, representing the Fullness of existence.

All the artistic ideals, not being a pattern, can be differentiated according to representation volume and representation content, depending on their representative possibilities within the system of artistic representatives (Zhukovsky and Pivovarov, 2008/1). *Representation volume* is an utmost possible method of sensuous revelation of the Universe, being on the boarder of the sensuous and the rational. Grading of visual ideals according to the representation volume presupposes a differentiation according to the existing extreme notions – «nature», «man», «society», «God», which volumes, taken together, express the Fullness of existence, serve as the object-matter of eternal philosophical perception and find their specifics in the form of genres in pictorial art. *Representation content* is defined as a concentration of ideal quality, being maximal in the particular volume of an artistic ideal. A piece of artistic culture, predominantly informatory by the character of its representation, may include

¹ Representative possibilities can be defined as a representativeness degree of the general (universal) within the singular, in a certain visual ideal – the Essence of being (Panteleeva, 2006).

in itself: social-status level, hedonistically-contemplative level, didactically-protreptic level, formative-educational level, emotional level, spiritual level of representation content (Panteleeva, 2006). Within the system of artistic representatives, representation volume and representation content are not isolated, but are present in a particular degree in every piece of pictorial art.

Within the system of artistic representatives there are marked out those works of pictorial art, which present volume and content of representation in the highest degree. Such artistic ideals are denoted as **«cultural etalons of representation volume»** and **«cultural etalons of representation content»**. At the same time, the works of artistic culture, harmonizing in themselves the volume and the content of representation, - masterpieces, ideal patterns, - are as a sort of crossroad, a counterpoint of representation volume and content and, within the context of applied terminology, they appear as **«representative counterpoints»**. **Representative counterpoint**, in its shot form, contains in itself all the representation layers (all the volume and all the content), i.e. it is so peculiar that, the general shines through the singular in it. Exactly such works organize by themselves all the space of artistic culture, appearing as a system-forming link of artistic representatives. All other works of world pictorial art are placed within the system of artistic representatives as the ones approaching to «representative counterpoints» or receding from them, what depends on the quality of their representative possibilities, and are defined as **«simple pieces-representatives»**.

Demonstration of artistic ideal's representative possibilities in ideal relation with the spectator is performed by means of operating of general scientific cognitive methods (Zhukovsky and Pivovarov, 2008/1). In the sphere of artistic culture, *scientific methods are potentially in the piece itself in the form of certain schemes of*

action and they are actualized, assimilated by the recipient in the course of ideal relation with the artistic creation. The main condition of the relation between the recipient and the work of art is the spectator's having a good command of the visual thinking culture (Zhukovsky and Pivovarov, 2008/1), which is mostly defined by the skill to assimilate the schemes of actions, suggested by the piece. The schemes of actions, suggested to the spectator by the artistic creation, are presented in a certain succession and, actually, serve as «supporting points» of the process of the representative visual image becoming – the product of ideal relation of the work of art with the spectator. Research schemes of mental activity are analogical to general scientific cognitive methods and are differentiated into observation, measuring, analysis, synthesis, formalization, idealization, analogy, interpretation, induction, deduction and so on. Thereat, the method of extrapolation appears to be a system-forming, penetrating method, which is present at every stage of relation of the spectator and the work of art. Exactly the method of extrapolation, as one of the most important stages of ideal relation in artistic culture, allows considering the artistic creation as a representative of supersensual reality and to define its place within the system of artistic representatives according to the volume and the content of representation. Thus, visual image of Khufu pyramid appears in the ideal relation of the spectator and the work of art by means of the system of artistic representatives' analysis methods, presenting an objective scheme of actions of representative relation of the spectator and the artistic creation.

The visual image of the Great pyramid begins to be formed from the volume crystallization of the extreme notion of **«society»**, as far as exactly the society of Ancient Egypt was perceived as vitally-important, as a divine order, out of which the Egyptians could not imagine their life; this order

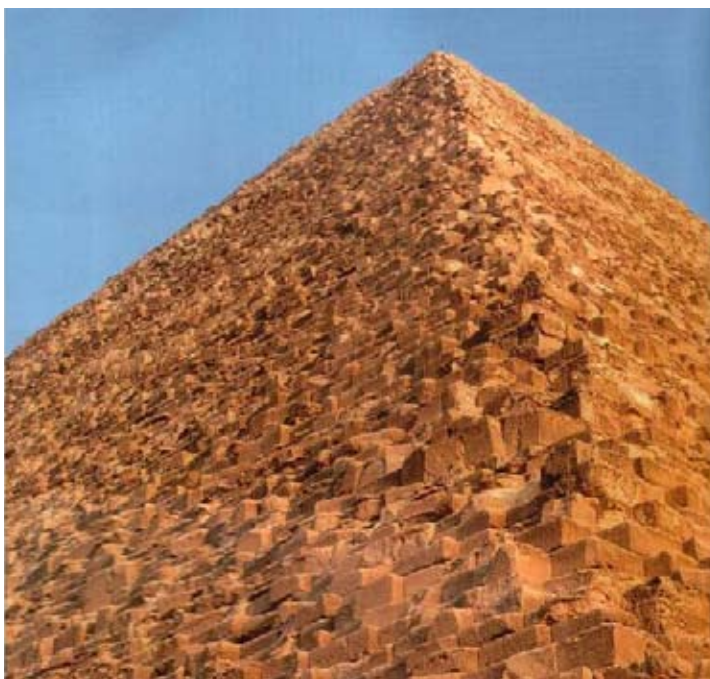


Fig. 2. The Great Khufu Pyramid. The stepness of the blocked structure of the Constructure

changing would have meant for the Egyptians their world collapse.

Observation scheme of actions discloses the architectural construction, having the image of a classical pyramid, placed on the stone Giza Plateau several kilometers south from Cairo. The given artistic work is an element of the ensemble, including several pyramids (researchers relate the biggest of them with the names of Khufu's successors – Khafre and Menkaura), and also the pyramids-sputniks, numerous mastabas, mortuary temples and Great Sphinx.

The method of observation allows revealing peculiarities of the material, having been used for the Great Pyramid structuring, in the construction visual image: local limestone, from the stone mines of Giza; light, high-quality limestone from Tura - for the construction covering¹; black granite from Aswan, having been used for the covering of the

pyramid's inner rooms; gold - for the pyramidion decoration.

The method of measuring give a possibility to estimate the size of Khufu pyramid (its height - 146,6 m, its lateral foundation length - 233 m, the sides' inclination angle - $51^{\circ}50'40''$, the pyramid apex angle $\approx 77^{\circ}$, its volume $\approx 2\,521\,000\text{ m}^3$)², to compare them with the sizes of surrounding constructions, to reveal the proportion accuracy of the given artistic piece.

The methods of observation and measuring allow the visual image of the Great Pyramid to appear as the volume of the extreme notion of «society». Thus, step structure of the true (without the covering) pyramid construction can be compared by analogy with the hierarchic structure of the ancient Egyptian society (Fig. 2). Every layer of the society, as every layer of the pyramid, is just on its place, and only being on this place it can maximally reveal itself as a self-asserting

¹ At present time, the covering has not been preserved.

² Today, the pyramid's height is - 138,75 m, its lateral foundation lengths are - 230,4 m; 230,51 m; 230,6 m; 230,54 m.

and co-participating subject of the world. The social structure of ancient Egypt was taken by the people of the country as sacral, divine, and that is why the pyramid's covering, which hid the step structure of the pyramid, simultaneously hid the social structure essence of the ancient Egypt state from an uninitiated observer.

The methods of analysis and synthesis, participating in the architectural construction's visual image generation, allow presenting the pyramid foundation as a symbol of lower strata of the Egyptian society and the top of the construction as the symbol of the pharaoh. The top and the foundation, as the pharaoh and the people, cannot exist without each other and become a top and a foundation by themselves.

In every layer of the pyramid, presenting the Egyptian society, there is a particular correlation of the celestial and the worldly, of the divine and the humane. The pharaoh (the top) contains the most volume of the celestial, the absolute, the general, as far as he is «the son of god» and the intermediate between god and the people. In every lower stratum the quality of the peculiar, including the singular and the general, the humane and the divine, changes, there is more and more of the worldly and less of the celestial. But, nevertheless, there are both the singular and the general in a certain, strictly verified proportion even in the lowest stratum.

The method of extrapolation, structuring the pyramid visual image, allows revealing, that the given architectural construction represents not only the structure of the Egyptian state, but also the notion of state structure on the whole. As far as, any state structure can be characterized as the relation of the top (the monarch, the president) and the foundation (the nationals, the people). And in every state, precisely the top, the head is the representative of his fellow citizens, of his state.

The method of measuring helps the pyramid visual image to find out, that while approaching

the top, the stone blocks in the architectural construction layers gradually grow in size (from 50 sm. high at the foundation up to 150 sm. – at the top). And the top of the pyramid – the pyramidion – is the biggest stone block of the whole construction. The methods of analogy and extrapolation symbolically reveal the role of different social strata in the state structuring of Ancient Egypt. The analogy of the size and the form of the contracture's stone blocks to the importance and hierarchic status of the Egyptian society (of different social layers) is specially underlined. Thus, the upper layers of the state hierarchy are more important, than the lower ones, as far as they are special and contain more of the general, the celestial. But the representatives of these layers are fewer than the representatives of the lower ones, because only few are given the sacral knowledge of the Absolute. And the top – the pharaoh – serves an utmost revelation of the divine. Only he – the son of God - can be revealed that Absolute, that is revealed to none of the people. Two limestone blocks of transition form, between the pyramidion and other blocks of the pyramid, make up the upper tier of the blocks and serve the basement of the pyramidion. On one hand, these two blocks have two true-vertical (inner) and horizontal (upper and lower) surfaces, the same as the lower cubic blocks, on the other hand – they have inclined surfaces, as the pyramidion has. Here, we may speak about the role visualization of two first (after the pharaoh) officials of the Egyptian state – vizirs of the South and the North of the country (Upper and Base Egypt). These officials were near of kin with the pharaoh, though they were people, such as other Egyptians, i.e. they had no the status of «God-Man». Precisely these two officials were the joining link between «the son of Ra» and the common Egyptians.

The top of the pyramid (pyramidion) has the form, repeating the form of the entire pyramid.

Possibly, the peculiarity of the pharaoh's role, as the state figure in Ancient Egypt of the Ancient Empire's time, was revealed this way. Precisely, the pharaoh gathered and concentrated in himself all the levels of the Egyptian state structuring, and was responsible for the state functioning on the whole before gods.

Social-status level of representation content reveals Khufu pyramid as a symbolic concentration of the entire life of the ancient Egyptian state. This artistic ideal was perceived by the ancient Egyptians as the dwelling of the living god and was called by the people «Khufu belongs to the Heaven» («Khufu's horizon»). To be buried near by the Great Pyramid was a big honor for every noble Egyptian, and the fact of the tomb constructing near the pyramid immediately upraised the social status of the person to a significant level. The method of measuring allows coming to conclusions about the extraordinary social status of the Great Pyramid's owner, as far as in ancient Egypt, sizes of a tomb depended upon the social status of a person in the Egyptian society.

In the modern world, the Arab Republic of Egypt (ARE) has a high status among all the other touristic countries exactly because of «the first wonder of the world» of the Great Pyramid being situated on its territory. This statement is proved by the fact that, the second largest item of the revenue side of ARE budget is tourism. Moreover, high status of ARE is supported in the world scientific sphere because of the researches, being performed by archeologists and art-historians on the territory of the Great Pyramid. Famous scientists from many countries of the world strive for participating in the research of this visible ideal, where any some-what significant finding, made in the pyramid, becomes a sensation.

On ***the didactically-protreptic level of the representation content*** the visual image of the Great Pyramid is revealed as a pattern of an

etalon person, a dignified member of the Egyptian society. The visual image of the Pyramid «teachers», that every person has his own place in the society. The place, defined for the man in this society, is vitally important, on one hand, for existing and functioning of the given society, on the other hand – for the man, having the maximal possibility to realize himself only at this very place, specified for him. That is why, one should honestly and with dignity full fill one's own duties on one's own place, never striving for occupying somebody's else's, as far as otherwise, not only the person himself would suffer, but also the entire society. The given supposition is also supported by that, that Khufu pyramid is included in all the study-books of Ancient world history and culture as a didactic pattern.

Thus, *in the notion volume aspect of «society», of social-status and didactically-protreptic levels of the representation content, Khufu pyramid represents the rules of behavior in the etalon state, where every person, being a part of the integral, is in a close relation with other people, as elements of the whole, also fulfilling their certain roles in the structure of this state.*

The Great Pyramid in Giza is a volume representative of the extreme notion of «**man**». The pyramid is one whole, consisting of numerous parts. Each of these parts, being on its place, serves for the masterpiece unique integrity affirmation. The method of analogy helps to compare the pyramid visual image with a humane organism, wherein there are a lot of separate components (organs, atoms), but they can live and work only all together. If one of the components won't work, then the organism integrity is violated. Just the same way, if one violated the integrity of the pyramid, and then it would be broken.

The method of formalization allows defining the pyramid visual image as a correspondence of the foundation (maximally finite, singular and minimally infinite, general, maximally outspread

outwards) and the top (minimally finite and maximally infinite, divine, minimally revealed in the reality). Further, by analogy, the etalon person appears to be special, i.e. connects the foundation (the body, the worldly, the singular) and the top (the soul, the divine, the general). The top (soul) is a point, being outwardly revealed the least of all, but exactly this very point tends to outspread into infinity, gives a possibility of joining the spirit, the Absolute. The foundation (body) being maximally revealed in the man, but is minimally significant for the man's becoming, for salvation of his vitally meaningful problems, for finding the possibility of the man's co-participation and self-affirmation in the world.

The etalon man for Ancient Egypt is the pharaoh. Precisely, the pharaoh, as an entity, consisting of numerous various qualities, uniting the finite (the humane) and the infinite (the divine), was that very pattern, which every Egyptian was striving to approach. Precisely, the pharaoh, as the etalon Egyptian, as the man of the Khemet country and the father of the Egyptians, concentrated in himself the etalon qualities of all the Egyptians. And visa verse, every Egyptian as «a child of the pharaoh» was carrying in himself a particle of this etalon. But the pyramid was not only the pattern of the etalon man (the pharaoh), but it was also a tuning-fork, stringing everyone, meeting it, for a particular tone, for a special attitude towards one's body and soul, for subordination of one's body to one's soul, for listening attentively to the infinite, to the general, to the divine. The method of idealization, suggested by the piece, is working on this conclusion. In this case, even today the Great Pyramid represents to all its visitors the etalon man, which was relevant for an ancient Egyptian, and still is for a modern man.

On *the formative-educational level of the representation content*, Khufu Pyramid represents the information about all the researches of the given artistic ideal in the process of the

ideal relation of the piece and the spectator, the researches having been performed in the previous periods and being performed today, and the researchers, who have been conducting the works, and also all the legends and myths, connected with the monument.

On *the emotional level of the representation content*, the pyramid visual image discloses the man as a special creature, being in eternal searching for his soul-and-body harmonization. In Khufu Pyramid the correlation of the man's body and soul is visually presented as the prevailing of the emotional and spiritual components, which are minimally revealed outwardly, but they have the potential of outspreading into infinity, over the body component, being maximally revealed, but less significant for the harmonious worldly existence of the man, for finding oneness of co-participation and self-affirmation of the man. On the given level of the representation content, the methods of idealization, interpretation and extrapolation become the scheme of action.

Thus, *the Great Pyramid of Khufu, as a masterpiece of pictorial art, appears to be a counterpoint of the «man» notion volume representation of the formative-educational and emotional levels of the representations' content; by means of the ideal relation with the spectator, it suggests the etalon man, as a peculiar correlation of the spirit, the soul and the body, thereat the soul and the spirit components' dominating and allowing to find the harmonious unity of co-participation and self-affirmation of the man in the world.*

Khufu Pyramid is a representative of the extreme notion of «*nature*».

Firstly, with the help of such schemes of action, as observation and measuring, the pyramid visual image represents the nature of Egypt. Measuring helps to understand that, such a construction could have been build only in this very place of the world, as far as only the

subsoil of the Giza Plateau can bear such a huge weight of the pyramid. Observation shows that, the pyramid is build of blocks of local limestone, excavated in the mines of Giza and that is why, the construction represents the nature of Egypt. The pyramid has a special apex angle, approximately equal to the angle of sand natural slope, what testifies to the special, finesse artificiality of the pyramid, its illusory «naturalness». We may say, that this artificial ideal represents desert with its mountains and sandy hills. More over, the builders of the pyramid achieved such a degree of finesse that, their construction is not perceived as a foreign object, created as a second nature, in the natural environment, but visa verse, it makes an impression of something natural, being related to the first nature, staying on its own place in the given geographical landscape. Precisely, that is why the researchers of the Ancient Egypt art consider the Great Pyramid only in a close relation with the wild Egyptian landscape, as the only part of the globe, where such a construction could have been erected.

The method of interpretation helps the visual image of Khufu pyramid to suggest a lot of hypotheses about its connection not only with the Egyptian landscape, but also with cosmic phenomena, being observed above Egypt. Thus, researchers have proved the hypothesis that, the inner spaces of Khufu pyramid were organized that way, that the light, directed from the Alfa star of Dragon, which considered to be the world pole at that time, could penetrate into the pharaoh's cist in a certain season.

Secondly, the pyramid is a representative of the nature on the whole, of the natural beginning, of the natural principal; it is analogous to the first nature creation. The nature can be considered as something, striving for integrity, for the harmony of co-participation and self-affirmation. On one side, Khufu pyramid is something unique, exclusive, «the wonder of the world», on the other

side, it is an element, permanently connected to the surrounding nature, created by the same principals and laws, and of the same natural elements, that other natural creatures consist of. The pyramid withstands the desert as it being something vertical, exploding the natural flatness, the desert horizontality, and, simultaneously, it «rises up» from the desert as mountains and sand hills do. That is why «the artificiality» of Khufu pyramid is similar to «naturalness»; it is used to be considered as a part of the landscape, surrounding it.

Hedonistically-contemplative level of the representation content is presented in the Great Pyramid the following way:

- On one side, the given cultural ideal suggests to consider itself as «an object», giving much food for emotions, casing oblectation of the senses. Both ancient travelers, and modern tourists, arriving in Egypt, admire the grandeur sizes of the pyramid, its perfectly classic form, its thoroughness, its construction finesse, which are represented by means of the methods of observation and measuring, suggested by the pyramid. Tourists are highly recommended to look at the pyramid in a certain time of a day, because it makes different impressions in the morning, during the sunrise, in the afternoon under the white sky of Africa, in the evening at dawn or at midnight, under the lights of the lamps of musical performance;

- On the other side, suggesting contemplating itself as «an object», the pyramid allows contemplating itself as «the prophesying», i.e. the might and the power of Ancient Egypt, the power of its pharaohs, the harmony, the finesse of the social structure, the wisdom of its people and so on are contemplated by means of extrapolation.

So, through the system of artistic representatives' analysis methods, Khufu pyramid is outspreading the «nature» extreme notion volume and hedonistically-contemplative content

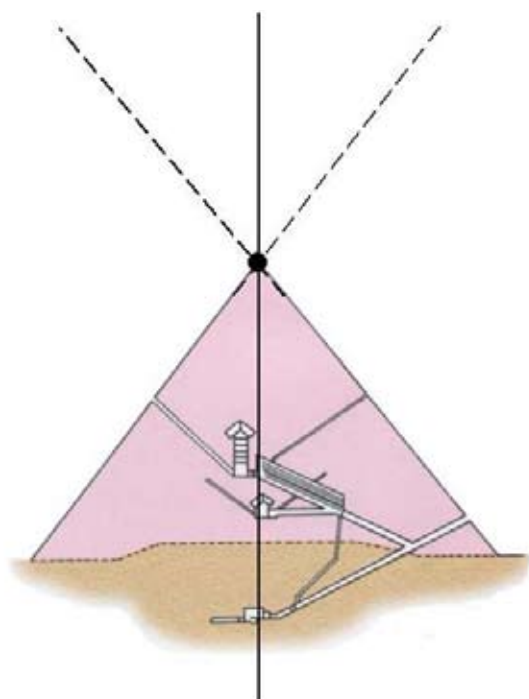


Fig. 3. The graphic image "Sand-glass" of the Great Khufu Pyramid

level within the ideal relation with the spectator, thus representing the recipient not only the Egyptian nature, but also the natural principal on the whole.

Khufu pyramid is a volume representative the extreme notion of **«God» and the spiritual level of the representation content**, as far as it contributes to restoring of the relation of the man with God, to connecting the divine world (uncreated, pre-created) and the humane world (created). Measuring helps to define that, the apex angle of the pyramid is approximately equal to 77° , what is approximately equal to the angle, which is formed during the sand piling out in the sandglass (it is known from any architectural manual that the angle of sand natural inclination is within the limits of 35° - 40°). The method of formalization transforms the pyramid visual image into the sandglass image, which lower part is the real pyramid of Khufu, and the upper part is freely reconstructed by imagination (Fig. 3).

And the point, connecting these two parts, is the created world (revealed) and the uncreated world (non-revealed), – the intermediate between these worlds is the pharaoh, containing in himself the qualities of the divine and of the humane in equal parts. The pharaoh's place in Khufu pyramid is particularly specified – the pyramidion is covered by gold plates. The divine origin of the pharaoh, his particular role in the universal structure is underlined with the help of gold usage – the symbol of the sun, the symbol of sun god Ra. The pyramid covering of white limestone, thoroughly polished and sparkling at the sunlight is not accidental. It is a visualization of the divine emanation, of the absolute energy on to the earth. On the other side, gathering and uplifting of the humane towards the divine (immanation) is possible as freely and easily, as the divine energy spreading on to the earth. The divine energy emanation and the humane energy immanation are not chaotic, but are structurally ordered in the pyramid visual image (Fig. 4). Cosmic order is fixed by the presence of the central axis, going through all the body of the pyramid and gathering the energy, and by strict orientation of the pyramid's sides according to the cardinal directions.

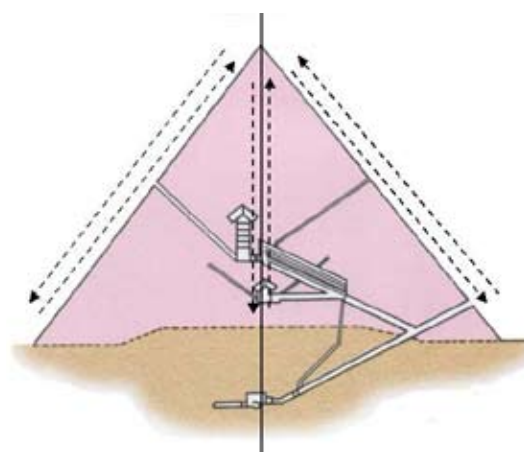


Fig. 4. Schematic image of the emanation of the Divine Energy and the immanation of the human energy realized in the The Great Khufu Pyramid's structure

Most researchers notice, that all the chambers of the Great Pyramid are situated near its central axis. But none of these chambers (and all three of them are connected with the pharaoh's exequial cult) is situated strictly on the central axis. They are as if embracing, wrapping, guiding the central axis, and visually demonstrating the role of the pharaoh as the keeper of the divine, absolute energy, which saturates the pyramid, serving the pyramid's axis.

Considering the Great Pyramid as a volume representative of the extreme notion of «God» allows answering the question, which is very important for modern researchers, the question about social status of the pyramid's builders. All the Egyptians constitute a sacral model of the Egyptian universe, represented by the Great Pyramid. Every Egyptian is sacral; everyone is «a son of Ra». All other peoples are not the children of Ra, and that is why they cannot be included into the sacral model of the Egyptian world. From this point of view, the Great Pyramid as a national shrine, allowing to enter the relation with the deity, and it could be built only by free Egyptians, but, by no means, by foreign slaves.

The blocks of Khufu pyramid, having been gathered without any binding solution, are so thoroughly fitted and are so snug against each other that even a needle (a razor blade and so on) would not pass between them. This fact can be explained by some technical peculiarities. But here, no any solution, which would forcibly have bound the blocks, is needed. The divine energy itself becomes the natural solution; it descends, penetrates into all the pores of the pyramid and cements it, connecting stone blocks the same way, as it unites people. And every Egyptian, participating in the construction of the pyramid, tried his best to fit the stone blocks to each other, because as thoroughly the blocks would be

connected, so would be the quality of the entire (Egyptian, the Egyptian society, the Egyptian Cosmos).

What concerns the function of the pyramid as of the pharaoh's tomb, then, it is possible that, the entombment played the role of that «enlivening», consecrating the pyramid, sacrificial organic factor, which was making it attractive to the ancient Egyptians and now it continues to attract modern people as well.

The volume of the extreme notion of «God» and the spiritual level of representation content are presented in Khufu pyramid visual image as the synthesis of the divine energy emanation and the humane energy immanation in their mutual flow towards each other.

This way, the Great Pyramid of Khufu in Giza as a cultural ideal appears to be a representative counterpoint or an ideal pattern, structuring all the space of artistic culture, integrating the representation volume, revealed in four extreme notions – «nature», «society», «man», «God», and the content representation, revealed by the following levels: social-status, hedonistically-contemplative, didactically-protreptic, formative-educational, emotional and spiritual.

Approbation

The obtained results can be successfully applied while teaching the course “General History of Art” to the students of different specialties, as well as while teaching the course “Art of the Ancient East. Egypt” to the students of the specialties “Art Criticism” and “Cultural Studies”. The basic results can be presented to tourists visiting Giza Plateau in Egypt while sightseeing, as well as to everybody who is interested in the issues of the theory and history of the world's art.

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